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Obstruent voicing, aspiration, and tone

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Obstruent voicing, aspiration, and tone

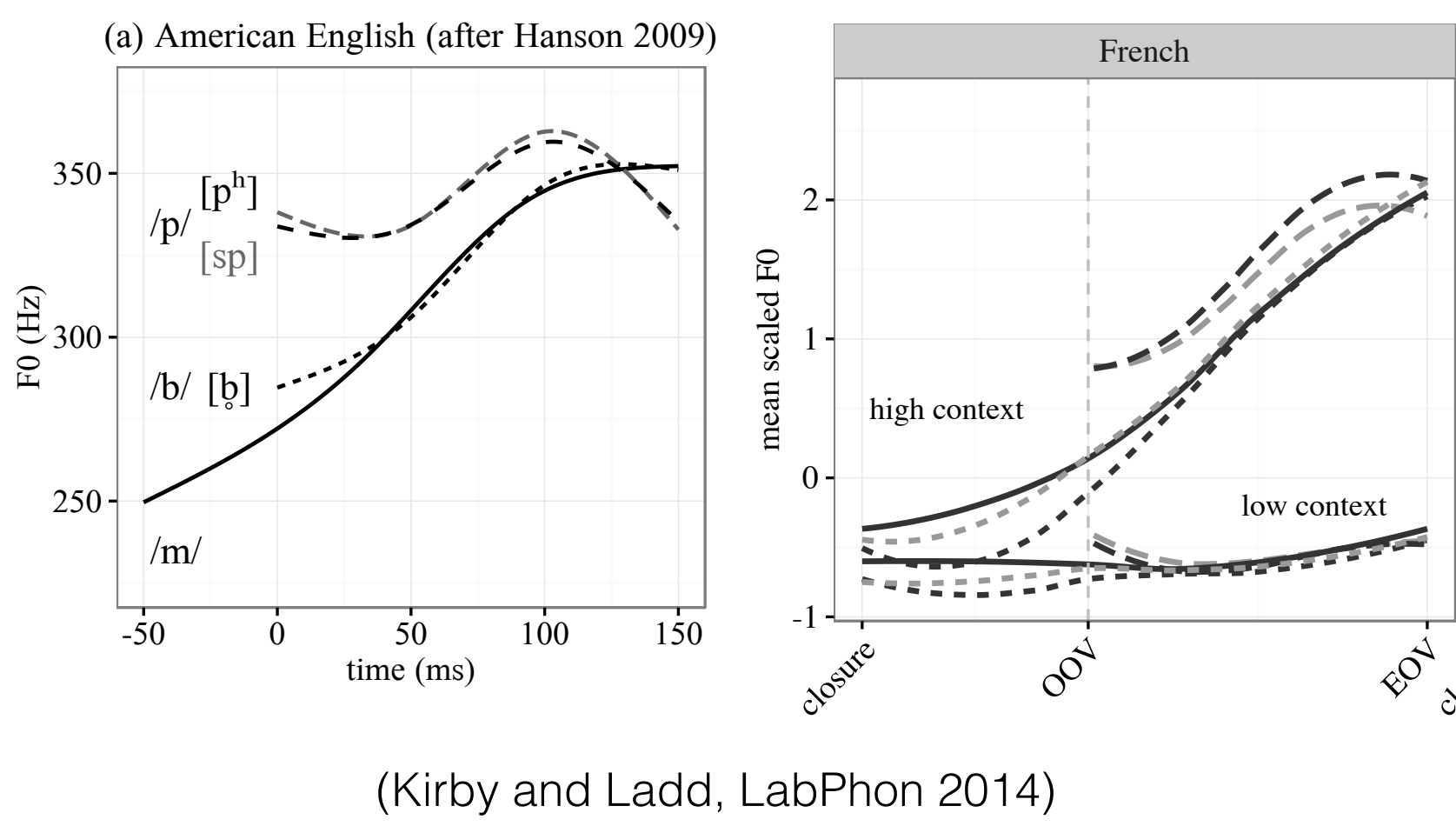
James Kirby, University of Edinburgh

LabPhon 15
Cornell University
13-16 July 2016

INTRODUCTION

CF0: F0 of vowels is higher following voiceless stops

- Extensively investigated in languages with **2-way** contrasts (Lehiste and Peterson 1961, Kingston and Diehl 1994, Hanson 2009 etc.)
- What about languages with **3-way** contrasts (which tend to be tonal)?
- Previous studies on tonal languages are inconsistent, e.g.:



MATERIALS & METHODS

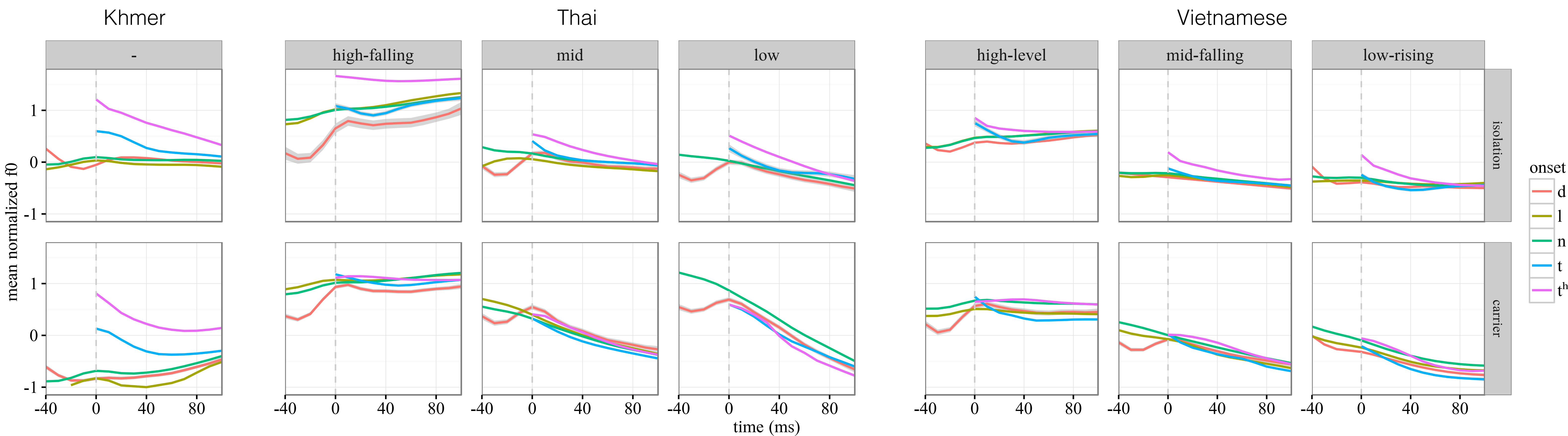
Khmer (Austroasiatic)	Thai (Kra-Dai)	Vietnamese (Austroasiatic)
14 speakers (5 F)	12 speakers (6 F)	14 speakers (6 F)
Non-tonal	5 tones (F0)	6 tones (F0 + VQ)
daː taː tʰaː laː naː		
Khmer /tʰaː/ ថ	Thai /tʰaː/ ต	Vietnamese /tʰaː/ tha
	/tʰaː/ ถ	/tʰaː/ thá
	/tʰaː/ ท	/tʰaː/ thà

- Single set of materials across all three languages
- Sonorants** as reference level
- Isolation + carrier contexts
- Compare F0 with GAMs (Wood, 2006)

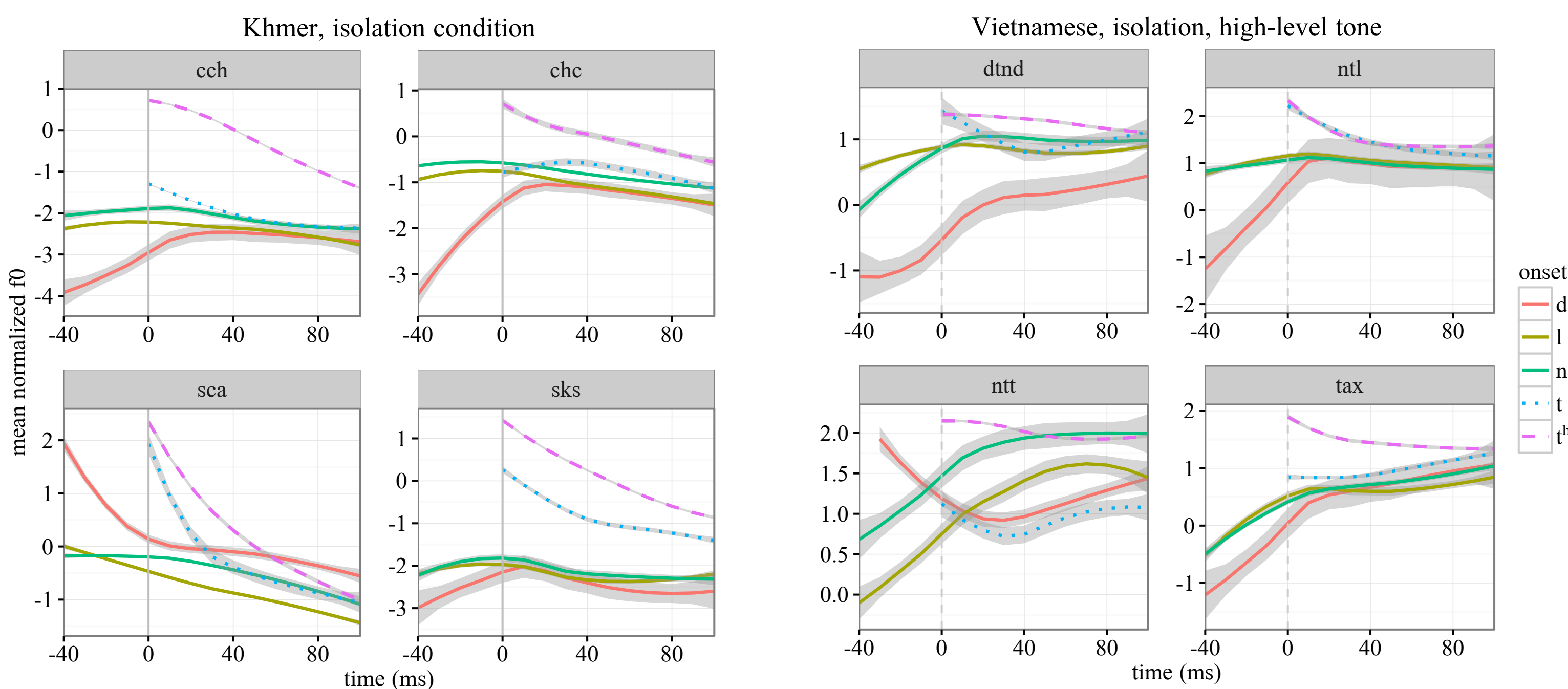
QUESTIONS

- Do **both** C and C^h actually raise CF0?
- Is attenuation the same in different tonal contexts?

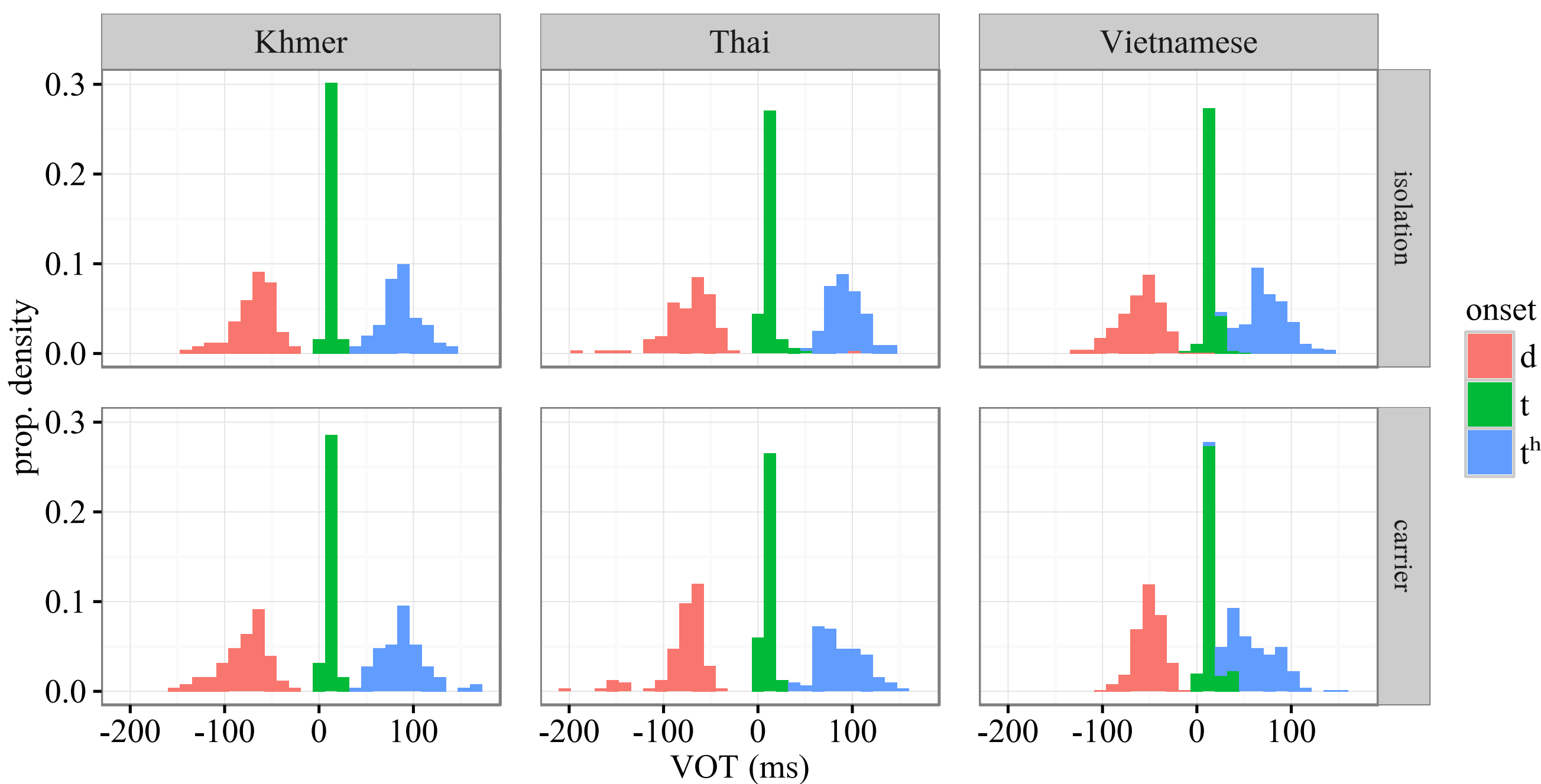
RESULTS



Individual differences



VOT distributions



DISCUSSION

- Further evidence that CF0 not related to VOT: language-/speaker-specific function of how/whether active devoicing is implemented (Kingston & Diehl, 1994; Hanson, 2009; Dmitrieva et al, 2015; etc)
- Tone *qua* tone tends to come from **finals**; CF0 primarily involved in conditioning tonal **splits**. If CF0 is actively suppressed, this is mysterious
- Alternative: with fewer tones, timing of laryngeal gestures determining tonal pitch targets may be less precise/more flexible, but with CF0 still prominent (cf. Lai et al., 2009)
- Aerodynamic component? (Kohler, 1985; Xu & Xu, 2003)

CONCLUSIONS

- C^h **always** raises CF0, implying active devoicing
- C **sometimes** raises CF0 (speaker/language-dependent)
- There is no evidence of C > C^h for **any** speakers
- CF0 is not universally attenuated in tone languages: language, context, and tone may all play a role